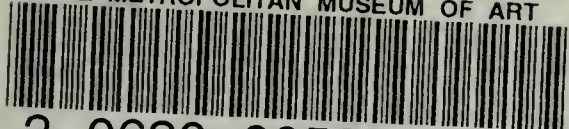


THE METROPOLITAN MUSEUM OF ART



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CATALOGUES.

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SIR WALTER SCOTT.

MUNRO.

PHILLIPS.

BEVAN & WILLETT.

ROBINSON & WHITE.

WELL KNOWN AMATEUR.



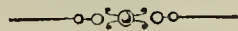


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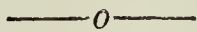
CATALOGUE  
OF  
THE COLLECTION  
OF  
ANCIENT & MODERN  
**ENGRAVINGS,**  
ANCIENT DRAWINGS,  
AND A SELECTION FROM THE  
MODERN DRAWINGS  
OF THE LATE  
**H. A. J. MUNRO, Esq. :**

WHICH  
Will be Sold by Auction, by  
MESSRS. CHRISTIE, MANSON & WOODS,  
AT THEIR GREAT ROOMS,  
8, KING STREET, ST. JAMES'S SQUARE,  
On WEDNESDAY, APRIL 22, 1868,  
*And Two following Days,*  
AT ONE O'CLOCK PRECISELY.



May be viewed Two Days preceding, and Catalogues had, at  
Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, *King Street, St. James's  
Square, S.W.*

## CONDITIONS OF SALE.



- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so Purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; MESSRS. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.



# CATALOGUE.

## First Day's Sale.

On WEDNESDAY, APRIL 22, 1868,

AT ONE O'CLOCK PRECISELY.

### ENGLISH ENGRAVINGS.

1	Various, after Girtin, &c.	Smith			
2	Lithographs, after Mulready, &c.	Miles	29	18	0
3	Portraits of Paganini, &c.— <i>lithographs</i>	do	19	1	0
4	French lithographs	do	32	1	0
5	Mother and Child, after Raffaele, &c.— <i>lithographs</i>	do	9	5	0
6	Napoleon, after David, by Bertrand, &c.	Arden	11	6	0
7	Imitations of old Drawings, by F. C. Lewis, &c.	Miles	42	2	4 0
8	Plates to Annuals— <i>on india paper</i>	Graves	18	3	6
9	Ditto— <i>india proofs before letters</i>	do	51	7	0
10	Woodcuts, after Mulready	do	14	1	3 0
11	Portraits of Mulready— <i>photographs</i>	Miles	9	5	0
12	Woodcuts to the Vicar of Wakefield, after Mulready	Smith	31	2	0
13	The Sutherland Children, after Landseer by Cousins— <i>proof before letters</i>	Hogarth.		1	12 0
				3	7 6

2	14 0	14 Venice, after Prout, by Le Keux— <i>india proof before letters, &amp;c.</i>	<i>Graves</i> 3
	1 0	15 The Gulf of Spezzia, after Bonington, by C. G. Lewis, &c.— <i>proofs</i>	<i>Mills</i> 2
1	12 0	16 The Fathers of the Church, after Guido, by Sharp— <i>proof before letters</i>	<i>Graves</i>
	6 0	18 Saul and the Witch of Endor, after West, by Sharp— <i>proof before letters, &amp;c.</i>	<i>do</i> 2
1	14 0	20 The Rake's Progress, by Hogarth— <i>some in the first state</i>	<i>do</i> 8
	9 0	21 Niobe, after Wilson, by Smith and Sharp— <i>proof before letters—scarce</i>	<i>Graves</i>
	6 0	22 After Claude, by Fittler, Mason, &c.	<i>Mills</i> 9
	9 0	24 Portraits of the Countess of Essex and Children— <i>mezzotint proof—rare</i>	<i>do</i>
	8 0	25 Female head, profile, after Brocky— <i>lithograph</i>	<i>Rimell</i> 51
	8 6	26 A man's portrait, ditto	<i>do</i> 34
	9 0	27 Head of a child, ditto	<i>do</i> 84
	10 0	28 A female head looking up, ditto	<i>do</i> 57
	10 6	29 A man with a beard, ditto	<i>do</i> 58
	6 0	30 After Newton, by Doo, &c.— <i>proofs</i>	<i>Graves</i> 3
	5 0	31 Hide and Seek, by Stewart— <i>proof, &amp;c.</i>	<i>Mills</i> 8
	16 0	32 After Rembrandt, by Burnet, &c.	<i>do</i> 9
3	18 0	33 Jupiter and Io, after Correggio, by Bartolozzi, &c.	<i>do</i> 21
	12 0	34 Farraday, after Pickersgill, by Cousins— <i>proof before letters, &amp;c.</i>	<i>Graves</i> 23
	3 0	35 Photographs of Rome	<i>Mills</i> 10
	4 0	36 Ditto Landscapes	<i>Macbeth</i> 14
	3 6	37 Ditto	<i>do</i> 18
	4 0	38 Ditto	<i>Mills</i> 32
		<del>39 Various Topography</del>	
		40 <del>Harvest in the Highlands</del> , after Landseer and Callcott, by Willmore— <i>india proof before letters, &amp;c.</i>	3



## THE WORKS OF J. M. W. TURNER, R.A.

49 OLD LONDON BRIDGE, by GOODALL— <i>india</i> proof before letters	Grave	4 6
50 THE GRAND CANAL, VENICE, by MILLER— <i>india</i> proof before letters	Agnew.	10 0 0
51 THE SAME— <i>presentation</i> proof on <i>india</i> paper	Fordham	3 17 6
52 CALIGULA'S BRIDGE, by GOODALL— <i>india</i> proof before letters. Signed (101)	Agnew.	41 0 0
53 THE SAME—proof before letters. Signed (1)	do	39 0 0
54 THE SAME— <i>impression</i> on <i>india</i> paper. Signed (401)	do	10 0 0
55 TIVOLI, by GOODALL— <i>india</i> proof	Hogarth	19 0
56 THE TEMPLE OF JUPITER, by PYE— <i>india</i> proof before letters	Gladwin	5 0
57 THE SAME— <i>etching</i> on <i>india</i> paper	Macbeth	2 6
58 A SHIPWRECK, by FIELDING— <i>india</i> proof	Agnew.	2 0 0
59 DIDO AND ÆNEAS THE MORNING AFTER THE CHASE, by SMITH— <i>private</i> plate—proof before letters. Signed (301)	do	10 0 0
60 THE GOLDEN BOUGH, by WILLMORE— <i>artist's</i> proof, on <i>india</i> paper	do	2 4 0
61 MERCURY AND ARGUS, by WILLMORE— <i>india</i> proof before letters	do	12 10 0
62 MERCURY AND HERSEE, by COUSINS—proof before letters. Signed (302)	do	33 0 0
63 CROSSING THE BROOK, by BRANDARD— <i>india</i> proof before letters. Signed (302)	do	21 0 0
64 THE SAME—proof before letters. Signed (101)	do	21 0 0
65 Small plates	Graves	35 12 0

## WORKS OF SIR DAVID WILKIE, R.A.

66 VILLAGE RECRUITS, by Fox	Prie	3 6
67 JOHN KNOX PREACHING, by Doo	Macbeth	6 0
68 THE ONLY DAUGHTER, by ENGELHEART— <i>india</i> proof	Prie	4 6
69 RAT HUNTERS, by MITCHELL— <i>india</i> proof	do	5 0
70 ALFRED IN THE NEATHERD'S COT, by DITTO— <i>india</i> proof before letters	Fordham	12 0

80	71 THE PEDLAR, by STEWART— <i>proof before letters</i>	<i>Little</i>
170	72 THE PENNY WEDDING, by DITTO— <i>india proof before letters</i>	<i>Gladwell</i>
80	73 THE SAME— <i>proof</i>	<i>Macbeth</i>
60	74 THE RABBIT ON THE WALL, by BURNET, &c.	<i>do</i> 3
46	75 THE LETTER OF INTRODUCTION, by DITTO— <i>india proof</i>	<i>do</i>
120	76 THE BLIND FIDDLER, by DITTO— <i>proof</i>	<i>Gladwell</i>
46	77 CHELSEA PENSIONERS, by DITTO	<i>Macbeth</i>
170	78 THE READING OF A WILL, by DITTO— <i>proof</i>	<i>Graves</i>
36	79 THE CUT FINGER, by RAIMBACH, &c.	<i>Macbeth</i> 2
110	80 BLINDMAN'S BUFF, by DITTO— <i>india paper</i>	<i>Price</i>
2 80	81 VILLAGE POLITICIANS, by DITTO— <i>proof</i>	<i>Graves</i>
1 00	82 THE SAME— <i>impression on india paper</i>	<i>Little</i>
110	83 THE PARISH BEADLE, by DITTO— <i>india proof before letters</i>	<i>Fordham</i>
2 20	84 THE RENT DAY, by DITTO— <i>proof</i>	<i>Graves</i>
1 120	85 DISTRAINING FOR RENT, by DITTO— <i>india proof</i>	<i>Gladwell</i>

## W. WOOLLETT.

✓ 40	86 SOLITUDE; CICERO AT HIS VILLA; and ROMAN EDIFICES	<i>Fawcett</i>
100	87 NIOBE; and MELEAGER AND ATALANTA	<i>Mills</i> 2
1 100	88 MACBETH; CELADON AND AMELIA; and CEYX AND ALCIONE	<i>Gladwell</i>
140	89 THE FIRST PREMIUM LANDSCAPE; APOLLO AND PHAETON; and THE TEMPLE OF APOLLO	<i>Fawcett</i> 3
180	90 MORNING AND EVENING; THE RURAL COT; and APOLLO AND THE SEASONS	<i>Graves</i> 4
1 140	91 THE FISHERY, after WRIGHT	<i>Fawcett</i>
1 50	92 THE COTTAGERS; and JOCUND PEASANTS, after Dusart	<i>do.</i> 2
120	93 DIDO AND ÆNEAS	<i>Cotnam</i>
3 00	94 JACOB AND LABAN, after Claude— <i>proof</i>	<i>Graves</i>
110	95 THE SAME— <i>impression</i>	<i>Fawcett</i>
4 60	96 ROMAN EDIFICES IN RUINS, after Claude— <i>india proof before letters</i>	<i>Gladwell</i>



97	CEYX AND ALCYONE, after Wilson	<i>Lane</i>	1	20
98	APOLLO AND PHAËTON—proof before any letters	<i>Graves</i>	3	80
99	DIANA AND ACTÆON—proof, &c.	<i>Machett</i>	4	110
100	LANDSCAPE, after POUSSIN, by Woollett and Brown, &c.	<i>Graves</i>	3	50

## SIR ROBERT STRANGE.

101	PARMEGIANI AMICI, after Parmegiano; and CUPID SLEEPING	<i>Machett</i>	2	110
102	CLEOPATRA; and FORTUNE, after Guido	<i>do</i>	2	220
103	CUPID SLEEPING, after Guido—proof before letters	<i>Milne</i>		26
104	VENUS; and DANAE, after Titian	<i>Smith</i>	3	160
105	THE OFFSPRING OF LOVE, after Guido, &c.	<i>Graves</i>	4	190
106	VENUS; and DANAE, after Titian	<i>Machett</i>	2	130
107	VENUS ATTIRED BY THE GRACES, after Guido, &c.	<i>do</i>	5	160
108	CUPID SLEEPING, after Guido, &c.	<i>do</i>	3	140
109	LIBERALITY AND MODESTY, after Guido, &c.	<i>do</i>	3	140
110	LAOMEDON, after S. Rosa; and CUPID, after Schedone	<i>Rimell</i>	2	80
111	CHILDREN OF CHARLES I., &c.	<i>Cottingham</i>	3	100
112	LAOMEDON, after S. Rosa; and BELISARIUS	<i>Gladwell</i>	2	120
113	BELISARIUS, after S. Rosa, &c.	<i>Machett</i>	3	120
114	THE CHILDREN OF CHARLES I., after V. Dyck	<i>Little</i>	1	40
115	CHARLES I., and HENRIETTA MARIA, after V. Dyck	<i>Cottingham</i>	2	250
116	THE ST. JEROME, after Correggio	<i>Smith</i>	1	120
117	JOSEPH AND POTIPHAR'S WIFE, after Guido; and ABRAHAM AND HAGAR, after Guercino	<i>Machett</i>	2	110
118	ST. AGNES, after Domenichino; and THE ST. JEROME, after Correggio	<i>Graves</i>	2	160
119	INFANT CHRIST SLEEPING, after Guido—proof before letters	<i>Gladwell</i>		190
120	CHRIST APPEARING TO HIS MOTHER, after Guercino, &c.	<i>Machett</i>	3	180
121	THE MAGDALENE, after Guido, &c.	<i>Graves</i>	2	20
122	JUSTICE; and MEEKNESS, after Raffaele	<i>Rimell</i>	2	50

2	126	123 ABRAHAM AND HAGAR, after Guercino—proof before any letters	<i>tozeda</i>
	180	124 THE ST. JEROME, after Correggio, &c.	<i>Graves</i> 2
	170	125 THE MAGDALENE, after Guido, &c.	<i>Macht</i> 4
1	60	126 THE ANNUNCIATION, after Guido—proof before any letters	<i>do</i>

## MISCELLANEOUS.

1	60	127 LA TRICOTEUSE, after Mieris, by WILLE	<i>Graves</i>
	110	128 SARAH PRESENTING HAGAR TO ABRAHAM, after Dietricy, by WILLE —proof before any letters	<i>Lawrence</i>
1	50	129 LA VIERGE AU BERCEAU, after Raffaele, by POILLY—first state	<i>do</i>
	100	130 THE HOLY FAMILY, after Poussin, by POILLY—proof before letters	<i>Graves</i>
	120	131 ANOTHER	<i>do</i>
	100	132 THE BATTLE OF THE STANDARD, after L. da Vinci, by EDELINCK— proof	<i>Gladwell</i>
	80	133 THE MAGDALENE, after Le Brun, by EDELINCK, &c.	<i>Lawrence</i> 2
	140	134 THE HOLY FAMILY, after Raffaele, by DITTO	<i>Cologhi</i> 3
1	120	135 THE SAME—before the arms	<i>tozeda</i>
2	60	136 ANOTHER	<i>do</i>
		<del>137 THE COMPARTMENTS OF THE VATICAN, by VOLPATO—etchings and counter-proofs</del>	<del>12</del>
1	00	138 THE PROPHETS AND SYBILS, after M. Angelo, by VOLPATO	<i>Pinole</i>

## FRENCH AND ITALIAN ENGRAVINGS.

## MISCELLANEOUS.

	160	139 ST. CATHERINE, after Correggio, by CAPELLAN, &c.	<i>tozeda</i> 5
	96	140 LA SAINTE-FAMILLE, after Raffaele, by FREY, &c.	<i>Graves</i> 5
3	30	141 MARRIAGE OF THE VIRGIN, after Rubens—proof, &c.	<i>tozeda</i> 2
	80	142 CHRIST BEARING HIS CROSS, after Rubens, by PONTIUS, &c.	<i>Lawrence</i>



143	THE CRUCIFIXION, after Tintoretto, &c.	<i>Lawell</i>	17	140
144	THE AURORA, after Guido, by FREY, &c.	<i>Miles</i>	9	50
<i>known</i> 145	DEAD CHRIST AND THE MARIES, after Carracci, by ROULLET, &c.		3	1 120
146	LANDSCAPES, after Poussin, by BAUDET	<i>Graves</i>	8	100
147	DANAË; and Io, by DU CHANGE, &c.	<i>Roscoe</i>	10	1 10
148	THE VIRGIN AND CHILD, after Francia, by LE COMTE—india proof, &c.	<i>Lawell</i>	4	1 80
149	THE MAGDALEN, after Guido, by MOREL, &c.	<i>Miles</i>	5	80
150	CUPID AND PSYCHE, by PRADIER AND ROGER—proof, &c.	<i>Holloway</i>	4	2 40
151	ST. CECILIA, by LIGNON—proof, &c.	<i>Coburn</i>	6	5 30
152	After Cornelius, by Hoffmann, &c.	<i>Goupil</i>	5	76
153	SCULPTURE, by MASSARD, AUDOUIN, &c.—proofs	<i>Lons</i>	7	46
154	VOLPATO, by R. MORGHEN, &c.	<i>Roscoe</i>	8	100
155	After Le Sueur, by Massard, &c.	<i>Goupil</i>	10	120
156	ST. MICHAEL, after Guido, by FOLO, &c.	<i>Coburn</i>	3	2 150
157	After Poussin, by Girardet—proofs, &c.	<i>Lons</i>	10	50
158	GENEVEVA, after Steinbruck, by FELSING, &c.	<i>Goupil</i>	3	2 26
159	After Dubuffe, by Maile—proofs, &c.	<i>Graves</i>	12	1 20
160	THE DESCENT FROM THE CROSS, after Carravaggio—proof before any letters, &c.	<i>Holloway</i>	3	1 150

## P. ANDERLONI.

161	DILEXIT MULTUM, after Correggio, &c.	<i>Wagh</i>	2	1 10
162	ADORENT EUM, after Titian, &c.	<i>do</i>	2	1 80
163	THE WOMAN TAKEN IN ADULTERY, after Titian; and MOSES AT THE WELL, after Poussin	<i>Gladwell</i>	1	40

## P. AUDOUIN.

164	JUPITER AND ANTIOPE, after Correggio—proof before letters	<i>Roscoe</i>	1	80
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## BERVIC.

1 00	165 INNOCENCE, after Merimé—proof before letters	<i>Goupil</i>
14 36	166 NESSUS AND DEJANIRA, after Guido—proof before any letters	<i>Graves</i>
8 150	167 DITTO—proof before letters	<i>Arceida</i>
3 00	168 THE EDUCATION OF ACHILLES—proof before any letters	<i>Graves</i>
44 0	169 LAOCOON—proof before any letters	<i>Cologhi</i>

## P. BETTELINI.

11 0	170 THE ENTOMBMENT, after A. Del Sarto	<i>Lawett</i>
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## BRIDOUX.

2 46	170A LA VIERGE AU CANDELABRE, after Raffaella—india proof before any letters	<i>Cologhi</i>
2 20	170B ANOTHER	<i>Graves</i>

## BARON B. DESNOYERS.

10 30	171 ST. CATHERINE, after Raffaella—proof before any letters	<i>Cologhi</i>
13 00	172 LA VIERGE AU BERCEAU, after ditto—proof before any letters	<i>Holloway</i>
000	173 THE SAME—proof	<i>Holloway</i>
7 00	174 THE VISITATION, after Raffaella—proof before any letters	<i>Graves</i>
18 00	175 LA FOI, L'ESPÉRANCE, AND LA CHARITÉ, after Raffaella	<i>Cologhi</i>
16 00	176 LA VIERGE AU POISSON, after Raffaella—india proof	<i>do</i>
13 00	177 THE SAME—proof	<i>do</i>
15 00	178 LA VIERGE À LA VOILE, after Raffaella—india proof before letters	<i>Holloway</i>
10 00	179 THE SAME—proof before letters	<i>Holloway</i>
9 50	180 LA VIERGE DE LA MAISON D'ALBE, after Raffaella—proof. Signed	<i>Smith</i>
14 00	181 THE SAME—impression on india paper	<i>Cologhi</i>
12 00	182 THE SAME—on plain paper	<i>Holloway</i>
3 150	183 THE SAME; and LA VIERGE À LA CHAISE	<i>Arceida</i>



184	LA VIERGE AUX ROCHERS, after L. Da Vinci—proof before letters	<i>Goussier</i>	2000
185	THE SAME—proof on india paper	<i>Cotrughi</i>	1500
186	LA VIERGE À LA CHAISE—on india paper; and LA BELLE JARDINIÈRE, after Raffaelle	<i>Goussier</i>	3100
187	STATUES—india proofs before letters	<i>do</i>	70
188	FRANCIS I. AND HIS SISTER, after Richard—india proof	<i>do</i>	100
189	PHÈDRE AND HIPPOLYTE, after Guerin—india proof	<i>do</i>	160
190	NAPOLEON LE GRAND, after David—proof	<i>do</i>	1000
191	ELEAZER AND REBECCA, after Poussin—india proof and etching	<i>Cotrughi</i>	3126
192	BELISARIUS, after Gerard	<i>Cotrughi</i>	120
193	LA MADONNA DI FOLIGNO, after Raffaelle—india proof	<i>do</i>	1600
194	LA BELLE JARDINIÈRE, after Raffaelle—india paper—seule épreuve de choix. Signed. From the Dimsdale Collection	<i>Holloway</i>	1500
<del>195</del>	<del>THE TRANSEFIGURATION, after Raffaelle—india proof before any letters</del>		
196	THE SAME—india proof	<i>Gladwell</i>	2160

## G. FELSING.

197	THE MADONNA DEL TRONO, after A. Del Sarto; &c.	<i>Woodes</i>	160
198	THE ENTOMBMENT, after Raffaelle—proof before letters	<i>Graves</i>	190

## FETI.

199	THE MADONNA DE GRAN DUCA, after Raffaelle—proof before any letters	<i>Fawcett</i>	60
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## F. FORSTER.

200	PORTRAIT OF RAFFAELLE, after Raffaelle—india proof before letters—before the inscription in the tablet	<i>Hogarth</i>	1100
201	THE SAME—impression	<i>Graves</i>	60
202	PORTRAIT OF RAFFAELLE LEANING ON HIS HAND, after Raffaelle—épreuve d'essais (3); and the etching	<i>do</i>	36

100	203 THE SAME (5)—india paper	Goussier
1 00	204 THE SAME (7)	do
1 80	205 THE SAME (10)	do
1 180	206 LA VIERGE À LA LÉGENDE, after Raffaello—india proof before letters. Signed (57)	Goussier
20	207 THE SAME—épreuve d'essais (3)	Goussier
40	208 THE SAME (5)	do
40	209 THE SAME (6)	Losedu
3 00	210 THE SAME—india paper (9)	Cotrugli
3 70	211 THE SAME (11)	Goussier
3 126	212 THE SAME (12)	Goussier
5 26	213 THE SAME (13)—plain	Cotrugli
220	214 ST. CECILIA, after De la Roche—proof before letters	Losedu
3 00	215 FRANCIS I. and CHARLES V.—proof before any letters. Signed	Gladwell
180	216 DIDO AND ÆNEAS—india proof before any letters. Signed; and the etching	Gladwell

*End of First Day's Sale.*



## Second Day's Sale.

On THURSDAY, APRIL 23, 1868,

AT ONE O'CLOCK PRECISELY.

M. GANDOLFI.

217	THE VIRGIN, CHILD, AND ST. JOHN, after Guido—proof before letters		120
	<i>Gravis</i>		

G. GARAVAGLIA.

218	LA MADONNA DELLA SEDIA, after Raffaello—india proof before letters		700
	<i>Gravis</i>		
219	THE HOLY FAMILY; THE VIRGIN AND CHILD; AND JUDITH	3	160
	<i>Gravis</i>		

A. GIRARDET.

220	THE TRANSFIGURATION, after Raffaello—proof before letters	2	120
	<i>Gravis</i>		

W. F. GMELIN.

221	LANDSCAPES, after Poussin, &c.—some proofs	8	70
	<i>Miles</i>		

C. GUERIN.

222	VENUS, CUPID, AND SATYR, after Correggio—proof before letters		50
	<i>Gravis</i>		

S. JESI.

223	LA MADONNA DI LUCCA, after F. Bartolomeo, &c.	2	140
	<i>do</i>		

## LEROUX.

1100 224 LEDA, after L. DA VINCI—proof before letters *Gladwell*

## F. LIGNON.

180 225 N. POUSSIN, after P. de Champagne—artist's proof on india paper.  
Signed *Gladwell*

140 226 TALMA—artist's proof on india paper. Signed *Colnaghi*

## G. LONGHI.

280 227 LA MADONNA DEL LAGO, after L. da Vinci—india proof *Holloway*

1180 228 THE READING MAGDALENE, after Correggio, &c. *Ascham*

2400 229 THE READING MAGDALENE, after Coreggio—india proof before letter *Chap.*

2300 230 THE SAME—proof before letters *Holloway*

2500 231 THE MARRIAGE OF THE VIRGIN, after Raffaello—proof *Grundy*

## R. O. MASSARD.

330 232 ST. CECILIA, after Raffaello—india proof before letters *Graves*

1100 233 AGAR REÇU PAR ABRAHAM, after P. Van Dyck—proof and impression  
*Gladwell*

160 234 DENTATUS, after Girodet—proof before letters *do*

170 235 THE DEATH OF SOCRATES, after David—proof before letters *do*

450 236 APOLLO AND THE MUSES, after G. Romano—proof before letters  
*Colnaghi*

## C. L. MASQUELIER.

190 237 LA VIERGE AU LIVRE, after Raffaello—india proof before letters  
*Little*

## J. G. MÜLLER.

120 238 THE MADONNA DELLA SEDIA—proof before letters *Graves*



## R. MORGHEN.

239	THE MAGDALEN, after Murillo—proof before letters	<i>Ygnew</i>	9	50
240	THESEUS, &c.	<i>Miles</i>	4	40
241	TWO OF THE CIRCLES, after Raffaele—india paper; and the etchings	<i>Holloway</i>	4	100
242	THE HOLY FAMILY, after Rubens—proof before letters	<i>Nosedal</i>	1	90
243	MATER PULCHRÆ DILECTIONIS, after Raffaele—proof	<i>Holloway</i>	7	50
244	ANOTHER	<i>Columbi</i>	14	00
245	NAPOLEON, after Tofanelli—india proof before letters	<i>Gladwell</i>	1	30
246	THE SAME—plain proof	<i>Little</i>		150
247	PORTRAIT OF RAFFAELLE, &c.	<i>Gladwell</i>	5	600
248	FIDES SALVAM FECIT, and SIC DEUS, after C. Dolce—proof, &c.	<i>Fine</i>	3	200
249	LOT AND HIS DAUGHTERS, after Guercino—proofs, &c.	<i>do</i>	2	100
250	NOLI ME TANGERE, after Baroccio—proof and impression	<i>Graves</i>	4	100
251	ADORATION OF THE SHEPHERDS, after Mengs—proof and impression	<i>Graves</i>	2	170
252	THE MARQUIS MONCADA, after V. Dyck—proof	<i>do</i>		200
253	APOLLO AND THE MUSES, after R. Mengs—proof before any letters	<i>do</i>		200
254	THE SPORTS OF DIANA, after Domenichino—proof before letters on vellum	<i>Columbi</i>		2126
255	THE SEASONS, after Poussin—proof	<i>Graves</i>		440
256	THE REPOSE, after Poussin—proof	<i>do</i>		2180
257	THE FOUR AGES, after Gerard—india proof before letters	<i>Goupil</i>	1	150
258	JURISPRUDENCE, after Raffaele—india proof before letters	<i>Holloway</i>	2	00
259	THE LAST SUPPER, after L. da Vinci—proof	<i>Nosedal</i>	4	300
260	THE AURORA, after Guido—proof before letters	<i>Columbi</i>	7	100
261	THE TRANSFIGURATION, after Raffaele—proof	<i>Graves</i>	18	176
262	THE AURORA, after Guido; and NIGHT, after Guercino, by Volpato	<i>Nosedal</i>	2	400
263	THE SPORTS OF DIANA; APOLLO AND THE MUSES; and THE AURORA—counter proofs, &c.	<i>Lute</i>	4	300

263a Transfiguration with white  
book 100-0-0



## F. MÜLLER.

200	264 ST. JOHN, after Domenichino, 1808	Holloway
4200	265 LA MADONNA DI S. SISTO, after Raffaello—proof	Tordham
4000	266 ANOTHER	Holloway
23100	267 THE SAME—impression on india paper	Comaghi
14100	268 ANOTHER	Graves
1600	269 THE SAME (No. 13)—plain impression	do
1000	270 ANOTHER (No. 5)—stained	do
190	271 ADAM AND EVE, after Raffaello—proof before any letters	do

## A. PERFETTI.

1180	272 THE PRESENTATION IN THE TEMPLE, after F. Bartolomeo—proof before letters	do
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## PORPORATI.

2150	273 LEDA, after Correggio—proof before letters	Comaghi
1160	274 THE WOMAN GOING TO BED, after Van Loo—proof before any letters	Gladwell
280	275 CUPID, after Greuze—india proof before letters, with arms	Litter
4180	276 VENUS AND CUPID, after Van Loo—proof before letters, with arms	Grundy
300	277 SUSANNE, after Santerre—proof before letters	Gladwell
1180	278 ABRAHAM SENDING AWAY HAGAR, after Van der Werff—proof before letters, with arms	Nosedon

## J. C. RICHOMME.

17100	279 GALATEA, after Raffaello—proof	Comaghi
1100	280 LA VIERGE DE LORETTE—proof	Graves
1100	281 SILENCE, after Carracci—india proof before letters (51)	Comaghi
100	282 LA SAINTE FAMILLE, after Raffaello—india proof before letters	Graves
380	283 NEPTUNE AND AMPHITRITE, after G. Romano—india proof before letters	Nosedon



## T. ROSASPINA.

284 THE DESCENT FROM THE CROSS, after Correggio—proof before letters 1 00

*Grans*

## E. SCHÄFFER.

285 LA MADONNA DELLA SEDIA, after Raffaello—*india* proof before letters (29) 2 150

*do*

286 THE SAME—*india* proof before letters, with dedication 1 90

*do*

## A. SCHIÀVONE.

287 THE ASSUMPTION OF THE VIRGIN, after Titian 0 00

*do*

## A. TARDIEU.

288 THE COMMUNION OF ST. JEROME, after Domenichino—proof before letters 180

*do*

200

289 ANOTHER

*do*

## P. TOSCHI.

290 LO SPASIMO, after Raffaello—proof before letters 2600

*do*

291 THE DESCENT FROM THE CROSS, after D. da Volterra—proof before letters 110

*do*

## ETCHINGS.

292 Antwerp Cathedral, by Hollar—first state, with the single line and before the cross-lines on the house 530

*Rosada*

293 Views in Venice, by Canaletti, &c. 4 2100

*Cotrugli*

294 Landscapes, by De Boisseux, &c. 18 70

*Mills*

295 Cattle, by K. Du Jardin, before the number, &c. 2126

*Rosada*

## SWANEVELDT.

- 100 296 The Flight into Egypt: a set of four landscapes—*first states* *Wibbe*  
 1 1 0 297 The set of oblong landscapes and figures—*first states* *do* 12  
 100 298 Two upright landscapes, &c.—*first states* *do* 7

## REMBRANDT.

- 11 150 299 View of Omval *Lose du*  
 120 300 The Descent from the Cross, &c. *Lewett* 4  
 53 00 301 The Hundred Guilder Print, by Captain Baillie *Holloway*

- 1 60 302 The Circumcision, by Goltzius; woodcuts by A. Durer, &c. *Rine*  
 60 303 After Primaticcio, &c. *do* 6  
 11 100 304 M. Antonio—St. Lawrence. *Fine Lose du* 2  
 150 305 The Prophets and Sybils, after M. Angelo, by G. Mantuano *Rine*  
 1 30 306 The Last Judgment, after ditto, by Bonasone. *Fine Colnaghi*

## GERMAN ENGRAVINGS.

## MARTIN SCHÖNGAUER.

- 24 00 307 The Virgin Receiving the Annunciation (2). *Brilliant Holloway*  
 12 00 308 The Holy Family (4) *Colnaghi*  
 1 50 309 The Baptism of Christ (8); and two others. *Modern impressions* *Tiffin*  
 87 00 310 CHRIST BEARING THE CROSS (21). *A magnificent impression* *do*  
 29 100 311 THE CRUCIFIXION (24). *A superb impression and in perfect condition* *Holloway*  
 60 312 The Crucifixion (25) *Lewett*  
 6 100 313 The Virgin and Child standing (28) *Colnaghi*  
 25 00 314 The Virgin and Child sitting (32). *Extremely fine impression* *Holloway*



315 THE TEMPTATION OF ST. ANTHONY (47).	<i>Extremely fine</i>	9 00
316 St. John the Evangelist holding a book (54); and the Virgin appearing to St. John (55).	<i>Very fine</i>	23 00
317 St. Lawrence (56); and St. Agnes (62)	<i>do</i>	2 14 100
318 Two of the Wise Virgins (77, 78); and two of the Foolish Virgins (83, 86)	<i>do</i>	4 12 1 6

## I. VAN MECKEN.

319 St. Matthew and St. Simon (84)	<i>Holloway</i>	1 13 0
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## M. ZAGEL.

320 The Virgin and Child (2)	<i>Lewett</i>	26
321 The Martyrdom of St. Sebastian (4)	<i>Colnaghi</i>	1 8 0
322 THE LOVERS EMBRACING (15). <i>Brilliant impression and in perfect condition</i>	<i>Colnaghi</i>	7 7 0

## A. DURER.

323 ADAM AND EVE (1)— <i>a superb impression; with the copy</i>	<i>Noseda</i>	2 38 17 0
324 The Nativity (2). <i>The original print, a brilliant impression, and in perfect condition</i>	<i>Holloway</i>	10 0 0
325 The Life of Christ (3 to 18). <i>An extremely fine set</i>	<i>do</i>	16 16 10 0
326 The Holy Handkerchief (25)	<i>Gladwell</i>	1 10 0
327 The Prodigal Son (28)	<i>Fordham</i>	4 0 0
328 The Virgin and Child (33 to 38)	<i>Holloway</i>	6 16 0 0
329 The Virgin and Child (39, 40, 41)	<i>Colnaghi</i>	3 9 0 0
330 The Virgin and Child with a monkey (42). <i>Extremely fine impression</i>	<i>do</i>	4 0 0
331 THE HOLY FAMILY WITH A BUTTERFLY (44). <i>brilliant impression</i>	<i>Holloway</i>	8 0 0
332 St. Christopher (51, 52)— <i>very fine; and the Holy Family (43) —copy</i>	<i>Colnaghi</i>	1 12 0

3600	333 ST. EUSTACE KNEELING BEFORE A STAG (57). <i>magnificent impression in perfect condition</i> <i>Cologhi</i>	
90	334 St. Anthony (58); St. Jerome—woodcut, &c. <i>Lawrence</i>	
1030	335 ST. JEROME IN PENITENCE (61). <i>Extremely fine, with margin</i> <i>Holloway</i>	
300	336 The Penitence of St. Chrysostom (63). <i>Brilliant impression, in perfect condition</i> <i>Losada</i>	
100	337 The Rape of Aymone (71). <i>Very fine</i> <i>do</i>	
120	338 Jealousy (73). <i>Very fine</i> <i>do</i>	
1100	339 MELANCHOLY (74). <i>A superb impression and in perfect condition; and the copy</i>	2
250	340 Four Naked Women (75). <i>A brilliant impression</i> <i>Losada</i>	
110	341 Indolence (76) <i>do</i>	
700	342 THE GREAT FORTUNE (77). <i>Extremely fine</i> <i>Holloway</i>	
850	343 Nemesis (79). <i>Extremely fine</i> <i>Cologhi</i>	
100	344 The Cook and his Wife (84); and The Warriors (88) <i>Holloway</i>	
4100	345 An Old Man and a Young Woman, sitting (93). <i>Brilliant impression</i> <i>Losada</i>	
140	346 The Lady and Gentleman Walking (94) <i>Cologhi</i>	
1100	347 Horses (96, 97) <i>Lawrence</i>	2
3800	348 THE KNIGHT OF DEATH (98)— <i>superb impression; with the copy</i> <i>a. B.</i>	2
666	349 Arms with a Cock, and Arms with a Skull (100, 101) <i>Very fine</i> <i>Cologhi</i>	
220	350 Portrait of the Archduke Albert (102). <i>Very fine</i> <i>Holloway</i>	
300	351 Portrait of the Archduke Albert—profile (103). <i>Very fine</i> <i>do</i>	
4100	352 Portrait of the Elector of Saxony (104). <i>Very fine</i> <i>Cologhi</i>	
100	353 Portrait of Berkeymher (106). <i>Very fine</i> <i>Gladwell</i>	
4100	354 PORTRAIT OF ERASMUS (107). <i>Extremely fine and in perfect condition, with margin</i> <i>Holloway</i>	



## L. VAN LEYDEN.

355	The History of Adam and Eve (1 to 6). <i>Very fine</i>	<i>Assen</i>	6	2	20
356	Adam and Eve driven from Paradise (11); and two of the History of Joseph (22, 23). <i>Very fine</i>	<i>do</i>		3	80
357	Esther kneeling before Ahasuerus (31). <i>Extremely fine</i>	<i>do</i>		3	100
358	The Triumph of Mordecai (32)	<i>do</i>		1	80
359	The Temptation in the Wilderness (41); and The Raising of Lazarus (42)	<i>do</i>	2	1	50
360	THE CRUCIFIXION (74). <i>Extremely fine</i>	<i>Cologne</i>		10	100
361	THE RETURN OF THE PRODIGAL (78). <i>Brilliant impression</i>	<i>do</i>		13	00
362	The Set of the Apostles (86 to 99)	<i>Rome</i>	13		80
363	St. Peter and St. Paul (106); and St. Anthony (116)	<i>Holthof</i>			100
364	The Poet Virgil, suspended in a basket (136)	<i>Assen</i>			30

## L. CRANACH.

365	The Penitence of St. Chrysostom (1). <i>Very fine</i>	<i>Cologne</i>		2	00
366	The Temptation of St. Anthony; and Portrait of Melancthon— <i>woodcuts</i>	<i>Cologne</i>	2		150

## BOOKS OF PRINTS, &amp;c.

367	Woodburn's Lawrence Gallery of Raffaele Drawings	<i>Nible</i>	1841	2	00
368	Turner's (J. M. W.) Liber Studiorum, 14 Nos., with his autograph on the covers	<i>Assen</i>		8	00
369	Gautier, Les plus beaux Edifices de la ville de Gênes, 15 Nos.	<i>Lothman</i>		10	00
370	Thorwaldsen's Entrance of Alexander the Great into Babylon	<i>Lothman</i>		1	140
371	Alinari's Photographs from Drawings by Old Masters in the Florence Gallery	<i>Nible</i>		2	40
372	Lithographs from the Works of Cattermole	<i>do</i>	12	1	100
373	Murray's (Hon. A.) Sketches of the Odenwald—coloured plates—h.-b.	<i>Lothman</i>		1	70
374	CLAUDE'S LIBER VERITATIS, 3 vols.—plates by R. Earlom—boards	<i>Nible</i>	1777		700
375	Cockerell's Temples of Jupiter Panhellenius at Egina, &c.—plates—half-bound	<i>Lothman</i>	1860	1	70

40	376 Brönsted, the Bronzes of Siris— <i>plates—boards</i> <i>Quaritch</i>	1836
140	377 Flaxman, the Theogony Works and Days, and the Days of Hesiod— <i>boards</i> <i>Hindle</i>	1817
100	378 Flaxman, the Iliad of Homer— <i>boards</i> <i>do</i>	1805
250	379 Penrose's Principles of Athenian Architecture— <i>plates, some coloured</i> — <i>boards</i> <i>Quaritch</i>	1851
50	380 A set of the plates in a portfolio <i>do</i>	

## DRAWINGS BY OLD MASTERS.

110	381 Procaccini—The Holy Family— <i>indian ink, &amp;c.</i> <i>Daniels</i>	7
260	382 Albano—Venus and Adonis— <i>pen and bistre, &amp;c.</i> <i>Lawrence</i>	6
130	383 Pontormo—Polyphemus— <i>indian ink, &amp;c.</i> <i>Daniels</i>	7
140	384 Guercino—A landscape— <i>pen and ink, &amp;c.</i> <i>Lamuel</i>	5
130	385 C. Marratti—The Virgin and Child— <i>black chalk</i> <i>Daniels</i>	10
140	386 L. Penni—Nymphs bathing— <i>pen and ink, &amp;c.</i> <i>Lawrence</i>	5
50	387 Tiarini—Figures dancing— <i>pen and bistre, &amp;c.</i> <i>Daniels</i>	7
100	388 Roncali—The Visitation— <i>indian ink, &amp;c.</i> <i>Lamuel</i>	4
90	389 Farinati—A group of figures— <i>indian ink, &amp;c.</i> <i>Daniels</i>	4
110	390 Viera—The Bath of Diana— <i>red chalk, &amp;c.</i> <i>Lamuel</i>	3
110	391 P. Testa—Bacchanals— <i>pen and bistre, &amp;c.</i> <i>Daniels</i>	5
240	392 Primaticcio—Jupiter and Semele— <i>bistre, &amp;c.</i> <i>Robinson</i>	4
60	393 Tintoretto—The Resurrection— <i>pen and ink, &amp;c.</i> <i>Lamuel</i>	3
120	394 Tintoretto—The Assumption— <i>bistre, heightened with white, &amp;c.</i> <i>Tiffin</i>	
130	395 Titian—Peter Martyr— <i>pen and bistre, &amp;c.</i> <i>Hogarth</i>	5
120	396 Titian—Landscapes— <i>pen and ink, &amp;c.</i> <i>do</i>	5
170	397 Titian—The Presentation in the Temple— <i>pen and bistre, &amp;c.</i> <i>Rubley</i>	5
240	398 Perugino—A saint— <i>pen and ink; G. Romano, &amp;c.</i> <i>do</i>	4
2140	399 Raffaele—La Vierge au Poisson— <i>bistre; Apollodorus, &amp;c.</i> <i>do</i>	5
160	400 A Del Sarto—The Virgin and Child— <i>indian ink</i> <i>do</i>	6
70	401 M. Angelo—Studies of figures— <i>indian ink, &amp;c.</i> <i>Daniels</i>	13



402	M. Angelo—Figures in the Last Judgment— <i>indian ink</i> , <i>Petty</i>	6	120
403	Parmegiano—Studies of figures— <i>bistre</i> , &c. <i>do</i>	7	120
404	Parmegiano—From the Life of the Virgin— <i>pen and ink</i> , &c. <i>do</i>	5	100
405	Parmegiano—Venus and Vulcan— <i>indian ink</i> , &c. <i>do</i>	5 3	30
406	Parmegiano—Nymphs bathing— <i>indian ink</i> , &c. <i>do</i>	13	2100
407	Parmegiano—Circe— <i>indian ink</i> , &c. <i>Robinson</i>	3	130
408	Parmegiano—Studies of figures— <i>indian ink</i> <i>Daniels</i>	8	90
409	Parmegiano—A group of figures— <i>pen and ink</i> ; The Entombment, &c. <i>Hogarth</i>	3	150
410	D. da Volterra—The Crucifixion— <i>indian ink</i> ; Studies of figures, &c. <i>Petty</i>	6	180
411	Guercino—St. Francis— <i>black and red chalk</i> , &c. <i>do</i>	4	110
412	Guido, Carracci, &c.— <i>chalks</i> <i>Daniels</i>	8	120
413	S. Rosa—A landscape and figures— <i>bistre</i> , &c. <i>Petty</i>	8	440
414	P. del Vaga—A feast— <i>indian ink</i> , &c. <i>do</i>	3	120
415	P. del Vaga—Jupiter and Juno, and Feast of the Gods— <i>indian ink</i> <i>Butter</i>	2	120
416	P. del Vaga—A nymph and satyr— <i>pen and ink</i> , &c. <i>do</i>	5	190
417	P. del Vaga—The Vintage— <i>indian ink</i> ; Polidoro, &c. <i>Petty</i>	6	150
418	Baroccio—A saint— <i>indian ink</i> , &c. <i>Daniels</i>	6	100
419	Baroccio—A man's head, &c.— <i>chalks</i> <i>do</i>	10	80
420	Guardi—St. Maria della Salute— <i>indian ink</i> , &c. <i>Petty</i>	2	160
421	Guardi—The Rialto, with many boats and figures— <i>indian ink</i> <i>do</i>	1	100
422	W. V. de Velde—Shipping— <i>indian ink</i> <i>Daniels</i>	13	160
423	W. V. de Velde—Sketches of ships, &c. <i>Lamuel</i>	19	160
424	Rubens—St. George and St. Sebastian— <i>black and red chalk</i> , &c. <i>Petty</i>	3	160
425	Cuyp—Studies of foliage— <i>chalk</i> , &c. <i>Fordham</i>	6	1100
426	Cuyp—Views in Holland— <i>chalk</i> , &c. <i>do</i>	7	600
427	Cuyp—A river scene, with cows; and other studies— <i>chalk</i> <i>do</i>	9	440
428	Jan Steen—An interior— <i>chalk</i> , &c. <i>do</i>	5	180

1 100	429 Rembrandt—Peter denying Christ— <i>indian ink, &amp;c.</i> <i>Rutley</i>	2
2 80	430 Rembrandt—Adoration of the Shepherds— <i>indian ink, &amp;c.</i> <i>do</i>	3
1 50	431 Eckhout—Interior, with figures— <i>indian ink, &amp;c.</i> <i>Lamuel</i>	3
2 100	432 A. V. de Velde—A landscape and cattle— <i>indian ink, &amp;c.</i> <i>Rutley</i>	5
1 1 0	433 Keisermann—A woody landscape— <i>sepia, &amp;c.</i> <i>Lamuel</i>	4
5 100	434 Numan—A pair of landscapes, &c.,— <i>water colours</i> <i>Rutley</i>	6
2 00	435 De Koning—A sea-piece— <i>indian ink, &amp;c.</i> <i>Daniels</i>	4
1 70	436 J. Cats—A cottage and figures near a river— <i>highly finished—</i> <i>water colours</i> <i>Loyart</i>	
1 150	437 J. de Moucheron—A pair of classical garden scenes, with figures— <i>water colours</i> <i>Machelt</i>	2
2 20	438 Verkolje—A river scene, with boats and figures— <i>water colours, &amp;c.</i> <i>Lamuel</i>	2
2 00	439 Du Pré—A landscape— <i>water colours, &amp;c.</i> <i>Lamuel</i>	3
1 50	440 Le Brun—Combats, &c. <i>Daniels</i>	9
2 126	441 Corneille—Bacchanals, &c. <i>Lamuel</i>	5
1 40	442 Boucher, &c. <i>Lamuel</i>	11
6 80	443 Watteau—A female— <i>black and red chalk, &amp;c.</i> <i>Lordham</i>	4
1 00	444 Claude—A sacrifice— <i>pen and bistre, &amp;c.</i> <i>Daniels</i>	5
3 50	445 A. Van de Velde—Landscapes after,— <i>in colours, &amp;c.</i> <i>Lamuel</i>	7
1 80	446 M. de Vos.—The Sciences, &c.— <i>pen and ink</i> <i>Machelt</i>	8
1 40	447 Rotenhaemer—The Holy Family— <i>red chalk, &amp;c.</i> <i>Lamuel</i>	5
1 50	448 G. Crayer—The Virgin and Child in the Clouds— <i>indian ink</i> <i>Daniels</i>	10
3 00	449 Studies from the Last Judgment of M. Angelo— <i>in chalk</i> <i>Lamuel</i>	9
5 00	450 Figures, after M. Angelo— <i>pencil, &amp;c.</i> <i>Daniels</i>	10
8 00	451 Portrait of P. Veronese— <i>chalk, &amp;c.</i> <i>do</i>	7
1 130	452 Highly finished Drawings—in <i>pencil.</i> <i>From pictures in the Anger-</i> <i>stein Gallery, made for the work</i> <i>Kjtbl</i>	13
7 00	453 Spanish Costumes— <i>indian inks, &amp;c.</i> <i>Lamuel</i>	3
9 00	454 Constantine, after Raffaello, &c. <i>Machelt</i>	7



## COMPOSITIONS OF THE SKETCHING CLUB.

455	A Scrap Book, containing 101 drawings in bistre, by the Sketching Club—Illustrations to Ossian, Ovid, &c., by Chalon, Bone, Varley, Stevens, Hills, &c.	<i>Kibble</i>		440
456	A ditto, with 107 sacred and classical subjects, by the same artists	<i>Daniels</i>		300
457	Classical subjects, by Hayward and Stevens	<i>Samuels</i>	20	100
458	Ditto	<i>do</i>	20	120
459	Ditto, by H. Bone and Robinson	<i>Kibble</i>	20	116
460	A. E. Chalon and others	<i>Daniels</i>	20	100
461	Sacred subjects, H. and R. Bone and others	<i>Philpot</i>	20	100
462	Ditto	<i>Kibble</i>	20	100
463	To Tasso and Spenser	<i>do</i>	20	110
464	Gil Blas, Shakspeare, &c.	<i>Samuels</i>	20	110
465	Varley and Stump	<i>Kibble</i>	7	110

## J. PARTRIDGE.

466	A Mother and Child, &c.	<i>Samuels</i>	3	50
467	Various	<i>Daniels</i>	20	110

## J. CRISTALL.

468	Classical subjects	<i>Samuels</i>	19	70
469	Adam and Eve, &c.	<i>Daniels</i>	14	60
470	Classical subjects	<i>do</i>	11	70
471	Cupid and Psyche, &c.	<i>Thomas</i>	8	50
472	Leda, &c.	<i>Kibble</i>	4	50
473	Shakspeare, &c.	<i>Samuels</i>	8	60
474	Dorothea—in colours, &c.	<i>Kibble</i>	4	26
475	Illustrations to Tasso		6	30
476	Orpheus ; and Galatea—a pair	<i>Machett.</i>	2	30

## A. E. CHALON.

90	477 Classical subjects	<i>Nebbia</i>	20
120	478 Sacred subjects	<i>do</i>	20
90	479 Various	<i>Dancils</i>	27

## SCRAP BOOKS.

1 160	480 A Scrap Book, with 71 leaves— <i>h.-b. russ.</i> —29 in. by 21 in.	<i>Graves</i>
1 30	481 An oblong ditto, 69 leaves—29 in. by 21 in.	<i>do</i>
1 50	482 A ditto, with 71 leaves	<i>do</i>
1 80	483 A ditto, with 72 leaves	<i>do</i>
1 110	484 A ditto	<i>do</i>
1 110	485 An upright ditto, with 70 leaves	<i>do</i>
1 120	486 A ditto, with 70 leaves	<i>do</i>
7 1000	487 A ditto—43 in. by 29 in.—with 52 leaves	<i>Fordham</i>

*End of Second Day's Sale.*



## Third Day's Sale.



On FRIDAY, APRIL 24, 1868,

AT ONE O'CLOCK PRECISELY.



### DRAWINGS—MISCELLANEOUS.

488	Danson—figures, &c.	<i>Daniels</i>	7	140
489	Sketches of landscapes		23	1 150
490	Ditto	<i>Daniels</i>	30	160
491	Sketches, after V. de Velde—pen and indian ink	<i>Daniels</i>	19	60
492	Interior of a theatre, &c.	<i>Stosdu</i>	6	180
493	View at Bristol, &c.	<i>Samuels</i>	10	240
494	Sketches of landscapes	<i>do</i>	27	1 110
495	Various—in pencil	<i>Good</i>	24	30

### W. BLAKE.

496	An illustration to the Book of Revelation—chap. xiii., verses 11 and 12	<i>Tuttle</i>	11	2 150
497	A ditto—chap. xiii., verses 1 and 2	<i>do</i>		2 80
498	A ditto—chap. xii., verse 4	<i>do</i>		2 150
499	A ditto—chap. xx., verses 1 and 2	<i>do</i>		2 100
500	"O Father! what intends thy hand, she cri'd, against thy only son?"			3 120
501	"Awake! arise, or be for ever fallen"	<i>Cotnam</i>		3 100

1000	502 "So judged he man, both judge and Saviour sent"	Kibble	
1000	503 The Assumption	Colnaghi	
7100	504 War	do	
R. P. BONINGTON.			
3200	505 A coast scene, with a woman and children	Agnew	
300	506 A view near St. Valone	do	
9196	507 A road scene, with figures	do	
530	508 St. Mark's Quay, Venice	do	
110	509 St. Francis Xavier curing a demoniac, after P. Rubens at Genoa	Lusty	
12120	510 A view in Rouen	Colnaghi	
600	511 A canal scene, Venice	Agnew	
2126	512 A view in a town; Venice, &c.	Nosedon	3
500	513 Studies of figures	Agnew	6

## C. BENTLEY.

106	514 A sea view; and a landscape	Lamuel	2
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## B. BARKER.

160	515 A landscape and figures—water colours, &c.	Nosedon	2
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## BROCKY.

40	516 Heads—in crayons	Tokins	20
100	517 Heads and figures—in crayons	do	20
2180	518 Female heads—ditto	do	7
180	519 Ditto	do	23
80	520 Portraits of ladies	do	3
120	521 Heads of Fawns, &c.	do	8

## W. COLLINS, R.A.

30	522 A coast scene; and a bay	Lamuel	2
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## SIR A. W. CALLCOTT, R.A.

523 Studies—in pencil

*Forced*

8

50

## J. COZENS.

524 A lake scene, with a ferry-boat

*Forced*

50

525 View of a town

*Lusty*

1 30

1

## D. COX.

526 Denbigh Castle; and a waterfall

*Forced*

2

1 00

527 On the Greta, &amp;c.

*Lusty*

2

3 100

## G. CATTERMOLLE.

528 Studies of landscapes

*Colonyhi*

3

2 180

529 A castle and a waterfall

*Grundy*

2

2 180

530 A WOODY RIVER-SCENE, WITH A CASTLE

*Fokins*

39 180

## P. DE WINT.

531 A landscape, with buildings—*water colours*; and a landscape—*bistre**Forced*

3 30

532 A landscape, with figures on a road

*White*

3 100

533 A river scene

*Lusty*

2 120

## DODGSON.

534 A landscape, with cows; and a river scene

*Hopkins*

2

1 120

535 A rocky stream; and a mountainous landscape

*Forced*

2

1 80

536 A river scene; and one other

*Forced*

2

1 150

## F. DANBY, R.A.

~~537 Studies of temples—in sepia~~

2

## W. E. FROST, A.R.A.

2 10 0	538	A girl with a figure of Cupid	Kettle
1 15 0	539	A female head	Philpot
1 5 0	540	A lady seated at a table	Heggie
8 0	541	A youth in a landscape	Hopkins

## T. FIELDING.

3 3 0	542	A view in London	Losedu
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## T. GAINSBOROUGH, R.A.

4 10 0	543	Landscapes—in pencil, &c.	Cornaghi	12
2 15 0	544	Landscapes—in chalks		2
2 0 0	545	Landscapes—in chalks, &c.	do	2
2 0 0	546	Landscapes—touched with colours	Torrins	2
	547	Landscapes—in pencil, &c.	Cornaghi	2
2 5 0	548	Landscapes—in pencil and chalk	Torrins	2

## T. GIRTIN.

6 10 0	549	The prison at Southampton, 1800	Cornaghi	
13 13 0	550	A river scene, with a rainbow	Agnew.	
12 1 6	551	A river scene, with a windmill	do	
2 10 0	552	View of a town	Grundy	
1 6 0	553	A river scene; and a coast scene	Losedu	2
1 16 0	554	A shipwreck	Cornaghi	

## GASTINEAU.

2 0 0	555	Views in Cumberland—indian ink	Losedu	6
1 2 0	556	Rocky scenes	Philpot	7
2 0 0	557	Crummock Lake, &c.—sepia	Hopkins	6



558	Scaleworth Bridge— <i>indian ink and colours</i>	<i>Kibble</i>	8	1 11 6
559	Coniston Lake— <i>sepia and colours</i>	<i>do</i>	7	1 11 6
560	Corsay Pike, &c.— <i>ditto</i>	<i>Lusty</i>	4	2 0 0
561	Views in Cumberland— <i>ditto</i>	<i>Kibble</i>	4	1 3 0

## J. GLOVER.

562	Furness Abbey, &c.	<i>Lusty</i>	3	4 0 0
563	A ruined castle: sunset	<i>Samuels</i>		5 3 0
564	Gloucester Cathedral	<i>Noseda</i>		9 19 6

## J. D. HARDING.

565	An illustration to the Siege of Corinth— <i>water colours</i>	<i>Lusty</i>		7 5 0
566	Figure of a Highlander; a group of boats, &c.	<i>Hopkins</i>	3	1 11 6
567	A river scene, after Turner, &c.	<i>Lusty</i>	3	13 2 0
568	Views in Wales— <i>pencil</i>	<i>Hogarth</i>	12	5 0 0
569	Bacharach and Tourtmain— <i>pencil</i>	<i>Samuels</i>	2	7 0
570	Thiers and Pont du Château— <i>pencil</i>	<i>do</i>	2	8 0
571	Castellamare, and bridge of Vico— <i>pencil</i>	<i>Philpot</i>	2	7 7 0
572	Temple of Clitumnus Spoleto— <i>pencil</i>	<i>Lotheby</i>	2	1 5 0
573	Temple of Minerva, Baiæ— <i>pencil</i>	<i>Philpot</i>		12 0
574	Frankfurt, Bacharach, &c.— <i>pencil</i>	<i>Gladwell</i>	3	1 0 0
575	Sorrento and Tivoli— <i>water colours</i>	<i>Philpot</i>	2	4 5 0
576	Views in Wales— <i>pencil</i>	<i>Kibble</i>	4	1 0 0
577	Large landscapes— <i>pencil</i>	<i>Gladwell</i>	2	1 2 0

## W. HOGARTH.

578	Portrait of Mr. Martin.	<i>From Esdaile's Collection</i>	<i>Noseda</i>	5 0
579	The Rake's Progress.	<i>From Esdaile's Collection</i>	<i>Cornaghi</i>	3 5 0

## W. HAMILTON, R.A.

50 580 Adam and Eve *Loreda*

## G. JONES, R.A.

1 150 581 The gateway at Bordeaux *Hogarth*

## P. J. DE LOUTHERBOURG.

60 582 A landscape, with peasants and animals *Samuels*

## SIR T. LAWRENCE, P.R.A.

150 583 Academy studies *Butler* 8

## LESCHALLAS.

160 584 Flower-sellers—a pair *Samuels*

2 170 585 Fortune-tellers, &c. *Ford* 4

## G. M. MOSER.

180 586 Studies of figures, &c. *Loreda* 4

## W. MULREADY, R.A.

240 587 A female Academy study—in red chalk *Booth*

## F. NICHOLSON.

500 588 Chester and Scarborough *Cotman* 2

4 150 589 Snowdon, &c. *Losh* 2

300 590 Layerthorp Postern, York, &c. *Rehman* 2

## W. PAYNE.

140 591 A river scene; and a coast scene *Samuels* 2



## S. PROUT.

592 Old buildings and figures

*Grundy*

530

## RICHTER.

593 A blind man and children

*Gladwell*

1100

594 Gleaners

*Good*

116

## D. ROBERTS, R.A.

595 The Stadthaus, Leipzig

*Penson*

2 4150

## S. RAYNER.

596 The Oratory

*Good*

1150

## R. R. REINAGLE.

597 A view in Italy

*Good*

1180

## F. STONE, A.R.A.

598 Studies of figures—in pen

*Kibble*

8 110

## T. STOTHARD, R.A.

599 Studies of figures

*do*

10 1000

600 Studies for the Wellington Shield, &amp;c.

*Booth*

9 220

601 Burns and Highland Mary, &amp;c.

*Kibble*

2 5700

602 Small subjects of figures

*Lothely*

5 530

603 Portraits of friends of R. Burns

*Kibble*

11 250

604 Views in Scotland to illustrate Burns

*do*

5

605 A Chinese figure, flowers, &amp;c.

*Baker*

7 1100

## W. SIMSON.

130	606 Roxburgh Castle, &c.	Samuels	5
110	607 Beddegelert, &c.	Foord	2
1 30	608 Procession of the Host, &c.	Coleman	3
1 110	609 Landscapes and sea-pieces	Philpot	9
100	610 A landscape, with a bridge; and a view in North Wales	Samuels	2
1 90	611 A river scene; view in the Isle of Skye, &c.	Foord	4
1 30	612 Interior of St. Peter's, &c.	Tomkins	3

## TOMKINS.

2 180	613 A coast scene; and a landscape	do	2
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## EARLY DRAWINGS BY J. M. W. TURNER, R.A.

3 100	614 Dolydellan, North Wales	Agnew	
1 30	615 A river scene, with cows—in sepia	Philpot	
16 160	616 A ruined abbey	Booth	
11 110	617 Temple of Venus, Bay of Baiæ	do	
2 50	618 Ifley Mill, near Oxford	Long	
5 75 6	619 A ruined abbey	Coleman	
1 136	620 A landscape, 1792	Samuels	
100	621 A harbour scene	Agnew	
100	622 Landscapes—in pencil	Ellis	3
140	623 A mountainous lake-scene	Luty	



## DRAWINGS.

J. M. W. TURNER, R.A.

624	AN ITALIAN RIVER-SCENE	<i>Fokins</i>		147 80
625	AN ITALIAN VALLEY	<i>do</i>		135 80
626	THE VALLEY OF MARTIGNY	<i>Booth</i>		100 80
627	THE VALLEY OF THE RHONE	<i>Cornuoli</i>		80 80
628	THE VALLEY OF MARTIGNY	<i>White</i>		150 00
629	SWISS VALLEY	<i>do</i>		354 0

T. UWINS, R.A.

630	Academy figures—in chalks	<i>Butter</i>	10	60
631	Sketches of flowers		33	} 20
632	The Tarantella, &c.—in oils	<i>Lamuel</i>	4	
633	The Bay of Naples—water colours, &c.	<i>do</i>	5	60
634	The Tarantella—in oils, &c.	<i>do</i>	3	30
635	Flowers—in pen and chalk	<i>do</i>	9	20
636	Peasant of Sora, Calabrian piper, &c.—pencil	<i>Kibble</i>	3	} 280
637	Children asleep in an Italian vineyard—indian ink		1	
638	Scenes in the life of a nun—indian ink and bistre	<i>Philpot</i>	4	160
639	Peasant at prayer—chalk, &c.	<i>Kibble</i>	3	140
640	Vineyard at Castellamare—slightly coloured, &c.	<i>do</i>	3	60
641	Sir W. Gell in his Loggia at Castellamare—pencil	<i>Philpot</i>		50
642	Figures of nuns and a peasant—pen and indian ink		2	} 90
643	Going to bed—pen and indian ink	<i>Fordham</i>		
644	Studies of fruit and flowers—in colours	<i>Kibble</i>	6	40
645	A female Academy figure—chalk. Highly finished	<i>Philpot</i>		26
646	Sketches of wild flowers—some coloured	<i>Lamuel</i>	18	30
647	Brigands—in pencil, &c.	<i>Rowtham</i>	3	20

30	648 The Tambourine and the Tarantella—pencil, &c.	Rowbottom	3
120	649 The Bay of Baiæ—pen and indian ink	Fordham	2
1 1 0	650 Castellamare—pen and indian ink	Rowbottom	2
130	651 Cottage Loggia at Pozzuoli—pen and indian ink	Kibble	3
70	652 Grapes—in oils, &c.	Samuels	4
70	653 Water-lilies—in colours	Kibble	3
20	654 Christmas Grotto at Presepio, &c.—colours	do	2
80	655 Villa Gallo, Naples, &c.—pen and indian ink	Samuels	2
26	656 Dorothea—in chalks	Rowbottom	4
70	657 Figures—pen and pencil	do	14
30	658 St. Archangelo, La Cava, &c.—pen and indian ink	Samuels	2
10	659 Conga, Gulf of Salerno—pen and indian ink, &c.	do	4
10	660 Scene in the Festa of Carditella—pen and indian ink	Philpot	
60	{ 661 Sketches of figures—in chalk and indian ink	Philpot	21
	{ 662 Sketch for Kent kissing the hand of King Lear—colours. The heads only finished		
220	{ 663 The Evil Eye—pen and indian ink		
	{ 664 Calabrian shepherd boy—pen and indian ink	Bale	
20	665 The flowery and the thorny path—pen and indian ink	Samuels	
20	666 Convent at La Cava, and subterranean chapel at Majori	do	2
60	667 The Assignation and Expectation—a pair—pen and indian ink	Fordham	2
10	668 Sketch for Simon Magus—indian ink	Samuels	
4 60	669 EIGHT DRAWINGS REPRESENTING THE BIRTHPLACE AND RESIDENCES OF RAFFAELLE—presented by the artist to Sir Thomas Lawrence; and two studies of the bust and tomb of Raffaelle, by PENRY WILLIAMS	Hogarth	
40	670 Studies for pictures	Samuels	5

SIR D. WILKIE, R.A.



## J. VARLEY.

671	A harbour scene, 1836	Philpot	1 5 0
672	A coast scene, with a tower	do	1 11 6
673	A river scene, with a bridge	do	4 4 0
674	A river scene, with a bridge and buildings	Reynolds	2 4 0
675	A landscape, with a cottage and pond	do	4 5 0
676	A river scene	Booth	1 18 0
677	A landscape, with a pond	Fokins	2 0 0
678	A coast scene, with a castle	Philpot	3 5 0
679	A lake scene	do	3 8 0
680	A river scene, 1836	Fokins	2 2 0
681	A landscape, with a castle, 1839	Lusty	2 0 0
682	Windsor	Agnew.	6 0 0
683	A harbour scene	Fokins	1 0 0
684	An Italian landscape	do	2 2 0
685	A river scene, with a tower	Daniels	1 4 0
686	A river scene, with buildings, 1832	Fokins	2 8 0
687	A landscape, with cottages	do	1 8 0
688	A river scene, 1835	Lusty	3 10 0
689	Carnarvon Castle, 1835	do	3 10 0
690	A river scene	Fokins	5 3 0
691	A view near the coast	do	3 0 0
692	A LAKE SCENE, with a ruined building, 1842	Hopkins	5 8 0
693	A LANDSCAPE, with buildings, 1842	Lusty	3 0 0
694	A WOODY RIVER-SCENE, 1841	Foord	2 4 0
695	A RIVER SCENE, with buildings	Lusty	4 0 0
696	HARLECH CASTLE AND SNOWDON, 1827	Foord	5 0 0
697	Dunolly Castle, &c.	do	2 10 0

1 60	698 Sketches of landscapes	<i>Hopkins</i>	11
3 70	699 A river scene, with boats, &c.	<i>Samuels</i>	6
3 150	700 Landscapes	<i>FoRins</i>	3

## R. WILSON.

60	701 Tivoli	<i>Kettle</i>	
1 130	702 Views		3
	703 View on the Dee	<i>do</i>	
1 10	704 The Coliseum and arch of Constantine—a pair		
	705 Studies of landscapes, &c.	<i>do</i>	7
40	706 View of a country house—in red chalk	<i>Philpot.</i>	

FINIS.







